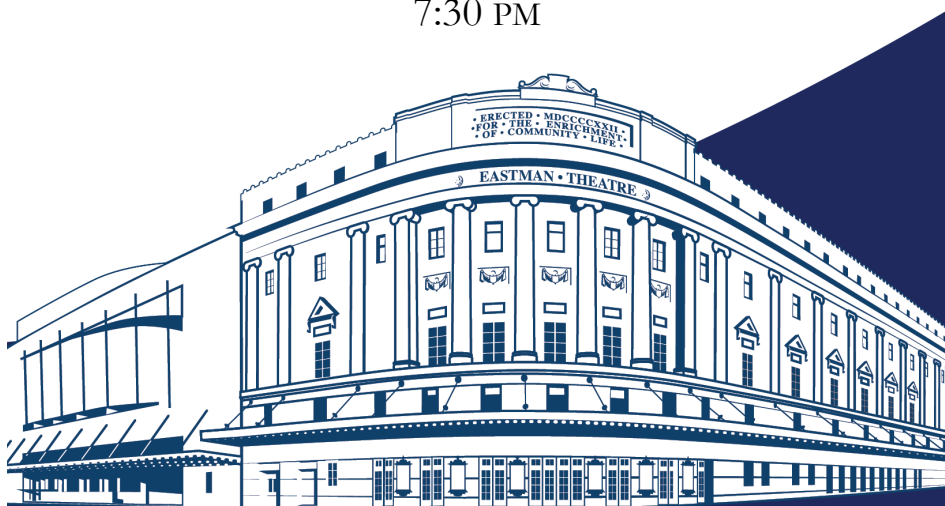


ELECTROACOUSTIC MUSIC  
STUDIOS @ EASTMAN (EMUSE)

**ELIZABETH HOFFMAN,**  
GUEST COMPOSER  
**ANDY KOZAR,** TRUMPET  
**DANIEL PESCA,** PIANO  
**AZALEA TWINING,** SOPRANO

Tuesday, February 3, 2026  
Hatch Recital Hall  
7:30 PM



Eastman School of Music

## PROGRAM

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**Possibly Brahms** (2022)

Elizabeth Hoffman  
(b. 1961)

Andy Kozar, trumpet

**Schall** (1994)

Horacio Vaggione  
(b. 1943)

**On Circe** (2025)

Elizabeth Hoffman

Act I: Bring Me Change

Act II, 3: Glaucos

Act II, 4: Spells

Act II, 6: Three Points of View

Azalea Twining, soprano

**Rochester Doomscroll Sesh** (2026)

Ian T. Jones  
(b. 2001)

*World Premiere*

**Timbres-durées** (1952)

Pierre Henry/Olivier Messiaen  
(1927-2017/1908-1992)

**Tombeau de Messiaen** (1994)

Jonathan Harvey  
(1939-2019)

Daniel Pesca, piano

## PROGRAM NOTES

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### **Possibly Brahms (2022)**

Elizabeth Hoffman

*Possibly Brahms* (2022) grew from incipits of a set of trumpet exercises titled *12 Etudes for Trumpet* (hypothesized as written by Brahms c.1850 as a gift to a needy trumpeter, possibly in Detmold, Germany during Brahms' teens). The electroacoustic part, though fixed, invites reinvention on each performance since the score aligns only loosely with the media. In this way, the piece encourages a dynamic conceptual interplay between the performer and the electroacoustic part – the latter being a fabric of harmonically and timbrally distorted Brahmsian allusions. They entice the player to cathect with them, as snippets of known musical contexts, now also approached as disembodied sonic artifacts. *Possibly Brahms* was written for Andy Kozar. His virtuosity and musicality infuses many of my creative decisions. (E.H.)

### **Schall (1994)**

Horacio Vaggione

*Schall* (1994) exclusively uses piano sounds sampled and processed with various digital techniques. The sound palette focuses on several shapes of various sizes which reiterate, altered to varying degrees, throughout the process. The granular paradigm is clearly assumed here, as is also that of the interactions between various temporal scales. Basically, there is a concern for the articulation of micro-events. The piece essentially plays with low-intensity frames, composed of various planes and punctuated by stronger objects, in a kind of polyphonic dialogue between proximity and distance. (H.V.)

### **On Circe (2025)**

Elizabeth Hoffman

These scenes are selections from my hour-long opera, *On Circe* (2025) that retells the myth of the Greek goddess Circe, born to Perse (a nymph) and Helios (the sun god). In this musical work, Circe exists on her island of exile, placed there by her father to prevent further destructive meddling in transforming gods or humans into alternate forms. Circe's spells were sometimes reversible and sometimes not, even by herself. On the island, she encounters only occasional visitors. It is a monotonous and isolated existence in which she mostly tends to the island and thinks about existential questions. She meditates on political ones, too. Hence this work questions the historiography of Circe, conjuring comparative portrayals as

## PROGRAM NOTES

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they have figured in visual and literary portraits over three thousand years – as siren, temptress, femme fatale, and now, revolutionary feminist.

The island is both a tortuous existence and a salvation for her. As a computer music work, this piece depends on a sound world which uses timbral design to manifest the main character's subjective state of mind. There is a tight correlation between the audio and the video (in which – in the original – the main character's self-reflections are projected as image doubles with which the singer interacts). The environment of her island is again a reflection of the interiority of Circe's psychic journeys. (E.H.)

### **Rochester Doomscroll Sesh (2026)**

Ian T. Jones

*Rochester Doomscroll Sesh* (2026): Rochester feels like it's living a double life: one half shaped from the shadows of old mega corporations, and the other focused on the future and attracting newcomers. This intersection between old and new results in surprising contrasts like driving over abandoned subway tunnels, or seeing smoke shops inhabit historic homes. It reminds me of doomscrolling, the concept of consuming short-form content for extended periods of time. While doomscrolling, one can witness war, food reviews, politics, and drama, all within seconds. My piece represents this sensation, utilizing Rochester field recordings and samples to create rapid shifts which mirror scrolling. (I.J.)

### **Timbres-durées (1952)**

Pierre Henry/Olivier Messiaen

Messiaen's *Timbres-durées* (1952) is his only excursion into the medium of musique concrete and was soon withdrawn from his catalogue. Still, it is a fascinating window into the composer's process as it draws on similar techniques from this period – notably the rhythmic and pseudo serial techniques that Messiaen was concerned with in the early 50s during the period in which younger composers, like Boulez and Stockhausen drew influence from him. Of particular interest is that the sounds used in the piece (all recorded) are chosen for the way they articulate duration in the context of form, echoing well known pieces of this period such as *Livre d'orgue* and *Quatres études rythmiques* (in particular movement II, Mode de valeurs d'intensité). The sound sources include water, rubbed membranophones, a Chinese cymbal, along with metallic and wooden

## PROGRAM NOTES

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percussion. The work was made in collaboration with Pierre Henry (then a young former composition student of Messiaen's and an assistant to Pierre Schaeffer), who was responsible for implementing the technical aspects and planning the work's spatialization (tonight's version will be diffused live onto our sound system). (M.K.)

### **Tombeau de Messiaen (1994)**

Jonathan Harvey

*Tombeau de Messiaen* (1994) is a modest offering in response to the death of a great musical and spiritual presence. Messiaen was a protospectralist, that is to say, he was fascinated by the colours of the harmonic series and its distortions, and found therein a prismatic play of light. The tape part of my work is composed of piano sounds entirely tuned to harmonic series - twelve of them, one for each class of pitch. The 'tempered' live piano joins and distorts these series, never entirely belonging, never entirely separate. *Tombeau de Messiaen* was written for Philip Mead (who commissioned it with funds provided in part by Eastern Arts) and dedicated to him and to Jake Harvey Tavener who was born ten hours before *Tombeau* was finished. (J.H.)

## MEET THE COMPOSERS

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**Elizabeth Hoffman**, composer (NYC), works in acoustic, electroacoustic, and computer media and has created collaborative projects with performers including Ivan Goff, Jane Rigler, Margaret Lancaster, gamin, Marianne Gythfeldt, Elena Demyanenko, Pauline Kim Harris, String Noise, Azalea Twining, Sarah Plum, Andy Kozar, and others. Elizabeth teaches in NYU's Arts and Science Music Department. Her electroacoustic music is published by empreintes DIGITales. Recognition includes Bourges, Prix Ars Electronica, Pierre Schaeffer, and Sonic Circuits prizes; MacDowell, NEA, Seattle Arts Commission, and Jerome Foundation grants, an International Computer Music Association (2000) commission, and most recently an OPERA America/Virginia B. Toulmin Foundation Discovery Grant. Her music often connects computer processes to acoustic sound in textural, tuning, and spatial explorations. Recent projects concern musical inter-textuality, the musicality of natural language, and multi-media interaction.

**Horacio Vaggione** (b. 1943, Argentina) is a world-renowned composer of electroacoustic music. His compositions, especially those developing multiple time scales, have won him many prestigious prizes in international competitions. He teaches computer-assisted composition at the University of Paris VIII and runs its Centre de Recherche Informatique et Création Musicale (CICM, the Center for Computer Music Research).

Composer and percussionist **Ian T. Jones** writes atmospheric, rhythmically-driven music featuring colorful orchestration and electronics or electronic-inspired compositional techniques. His music tackles topics in psychology, social issues, and otherwise unremarkable moments of life. Ian's work includes acoustic, electroacoustic, and film music, and has been performed across the United States and internationally. He's pursuing his Master of Arts in Composition at the Eastman School of Music where he is a teaching assistant in the Electroacoustic Music Studios. He holds a Bachelor of Music in Composition and Percussion Performance and a Certificate in Music Technology from the University of North Carolina at Greensboro.

## MEET THE COMPOSERS

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**Olivier Messiaen** (1908-92) was a major French composer of the 20th century.

**Jonathan Harvey** (1939-2012) was one of the iconic composers of the late 20th century. More information can be found at [jonathanharveycomposer.com](http://jonathanharveycomposer.com)

## MEET THE PERFORMERS

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**Andy Kozar** is a New York City and Boston based trumpeter, improviser, composer and educator who has been called a “star soloist” by *TimeOutNY*. An advocate of contemporary music, he is a founding member of the contemporary music quartet loadbang. He is on faculty of New England Conservatory Prep, and Longy School of Music of Bard College in Boston where he also acts as the Conservatory’s Artistic Director and Chair of the Instrumental Studies Department. Andy Kozar’s appearance is made possible in part with funding from Yamaha. Andy is a Yamaha artist and performs exclusively on Yamaha instruments.

**Daniel Pesca** has been hailed as “the perfect composer-virtuoso pianist” (*All About the Arts*) and “equally talented as pianist, composer and advocate of his peers’ works” (*Fanfare*). Noted for their poetry and lyricism, his works have been commissioned with support from the National Endowment for the Arts, the Howard Hanson Institute for American Music, and New Music USA. He has composed for the American Wild Ensemble, Constellation Chamber Concerts, the Chicago Center for Contemporary Composition, the Oberlin Contemporary Ensemble, Sound Impact, Texarkana Symphony Orchestra, guitarist Dieter Hennings, flutist Sarah Frisof, pianist Eunmi Ko, and bassoonist Ben Roidl-Ward, among others. Daniel is among the most active pianists of contemporary music of his generation. He has taken part in the premiere of about 200 works, and is a member of the Grossman Ensemble and the Zohn Collective. His performances appear on 20 commercial recordings—including two albums of his own, *Promontory* and *Walk with me, my joy*. Daniel has performed as concerto soloist in works by Messiaen, Berg, Stravinsky, Carter, Bernstein and others with the Aspen Contemporary Ensemble, the Slee Sinfonietta,

## MEET THE PERFORMERS

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the Orchestra of the League of Composers, the Chamber Orchestra of Pittsburgh, the Eastman Wind Ensemble, and the American Soundscapes Ensemble at Carnegie Hall. He is in the midst of performing his own piano concerto, *Up North*, as soloist with five orchestras across the country. A native of Huntsville, Alabama, Daniel is an Assistant Professor of Composition at Eastman.

**Azalea Twining** is a soprano and composer. She was a 2020-21 Fellow of the Luna Composition Lab at Kaufman Music Center and a winner of the 2021 G. Schirmer Luna Lab Prize. Azalea studied voice with Eileen Clark from 2014-2023 and is an alumni of the WNO Opera Institute, Eastman Summer Classical Studies programs, NYU's MPAP Summer Classical Voice Intensive. She is currently a student at Columbia University, where she studies voice with Josephine Mongiardo-Cooper, and sings in the Collegium Musicum.

## ELECTROACOUSTIC MUSIC STUDIOS @ EASTMAN (EMUSE)

Mikel Kuehn, director

Anak Baiharn, Tucker Johnson, Ian T. Jones, Matthew Lam,  
and Ko Muramatsu, teaching assistants

*We acknowledge with respect the Seneca Nation, known as the "Great Hill People" and "Keepers of the Western Door" of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.*



## UPCOMING EASTMAN PRESENTS CONCERTS

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Tickets for all series concerts can be purchased at [EastmanTheatre.org](http://EastmanTheatre.org)

### EASTMAN PRESENTS – BARBARA B. SMITH WORLD MUSIC SERIES

#### **Ballake Sissoko, kora, & Derek Gripper, guitar**

Wednesday, February 4, 2026 at 7:30 PM

Hatch Recital Hall

Malian virtuoso Ballaké Sissoko, widely considered to be one of the greatest touring kora players, joins Derek Gripper, South Africa's leading guitarist, whose love of the kora set him transcribing and recording some of its greatest works, changing the face of classical guitar, and giving the instrument its very first African repertoire.

In this concert the artists look at the unbroken musical tradition of the griots of Mali – through French occupation and colonization, it still emerged as one of humanity's most astonishing aural traditions.

#### **Morning Chamber Music**

Saturday, February 7, 2026 at 11:30 AM

Hatch Recital Hall

\*Free, tickets not required

## UPCOMING EASTMAN ENSEMBLE CONCERTS

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All student performances are free unless otherwise noted.

#### **Eastman Wind Ensemble**

Wednesday, February 4, 2026 at 7:30 PM

Kodak Hall at Eastman Theatre

### EASTMAN OPERA THEATRE

#### **songSLAM**

Saturday, February 7, 2026 at 4:00 PM

Sproull Atrium

#### **Eastman Philharmonia**

Monday, February 9, 2026 at 7:30 PM

Kodak Hall at Eastman Theatre



For the most up to date information on Eastman concerts and events, scan this code to visit our online calendar.



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